conspirator Ben Hartright. When he reveals the plot to overthrow the government and terrorize the city's black community, she criticizes him for "thirsting for the blood of a slanderer of white women" even as he conceals their affair from his wife and plots to murder innocent black men and women. Pierrepont realizes that her fate is linked to the fate of black Wilmingtonians. Hartright assures her that she will be saved, stating, "You are no Nigger, you are nearly as white as I am." Pierrepont asks, "Do you mean to try to choke it down my throat that my whiteness would save me should your people rise up against Niggers in Wilmington?" She realizes that he only recognizes her whiteness because she has given herself to him. Hartright has convinced her that her whiteness is her redeeming quality.[8] Her decision to spurn Hartright and warn the black community about the eminent dangers reflects Fulton's belief in race pride.

Rather than focus on whites' violence, Fulton placed blacks' responses at the center of *Hanover*. In particular, Fulton's vignettes recount black women's determination to protect their race and command respect reserved for white women. When Pierrepont realizes that the revolution has begun and the black employees of the Cotton Press are in danger, she leaves the safety of her home to warn them. When a group of white boys stop her, the reader observes the interplay between race and gender. One of the boys orders his cohorts to lower their weapons in the presence of a white lady, only to be informed that "she's no lady; she's er nigger!" Upon this realization, the order is given to "tear her clothes from her." Her blackness does not protect her body from invasion; on the contrary, because her color denies her claim to womanhood, her assailants have access to her. Pierrepont refuses to be inspected by these white boys; when her rebuke attracts a group of white men, she faces two generations of white males, "glar[ing] like hungry wolves," eager to perform their racial privilege. She draws a revolver in order to prevent the search, and the men permit her to pass and complete her mission.[9] In another example, Lizzie Smith challenges a white mob assaulting another black woman. One of the men orders Smith to reveal any weapons that she is carrying. In response, Smith sheds her clothing, declaring, "I'll take off ma clothes, so yo' won't have ter tear 'em… you'll fin' I am 'jes like yo' sisters an' mammies." This incident inspires the sympathy of on-looking white women, who chastise the men for violating Smith's womanhood.[10] Literary critic Sandra Gunning has noted that this act "unites her (Smith) with the white femininity Rebecca Felton claims to be under assault."[11] Describing the experiences of African American women during the riot, Fulton exposes the dishonorable behavior of the "superior" race (the white beast rapist) and black women's defense of their race and gender.

Fulton offered readers a more complex image of African American men. He praises the black men who defended their homes from the white mob. As others flee from the white assault on Brooklyn, Dan Wright defends his community to the death. Fulton questions, "Died Dan Wright as a fool dieth?" Answering negatively, Fulton equates Wright's bravery with the efforts of "Leonidas, Buoy, Davy Crocket, Daniel Boone, Nathan Hale, Wolf, Napoleon, (Robert) Smalls, Cushing, Lawrence, John Brown, Nat Turner."[12] Despite this praise, Fulton also

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[8] Thorne, *Hanover*, pg. 35-39.
[9] Thorne, *Hanover*, pg. 81-83.
[10] Thorne, *Hanover*, pg. 95-96.
[11] Sandra Gunning, *Race, Rape, and Lynching: The Red Record of Lynching, 1890-1912* (Oxford: Oxford University Press, 1996), pg. 94.
[12] Thorne, *Hanover*, pg. 85.